



LYNN UNIVERSITY CONSERVATORY OF MUSIC



2005
2006



FALL PHILHARMONIA PROGRAMS

Sponsored by Bank of America

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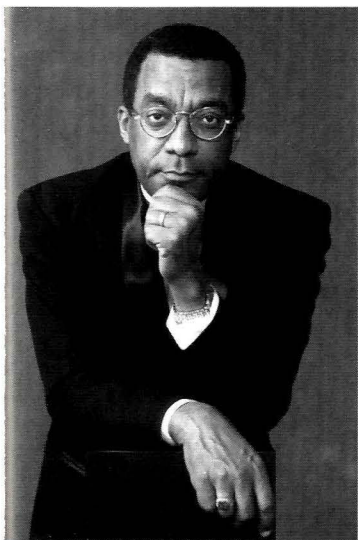
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MESSAGE

to our Friends



Welcome to the 2005-2006 season. This being my first year as Dean of the Conservatory, I greet the season with unabated enthusiasm and excitement. The talented musicians and extraordinary performing faculty at Lynn represent the future of the performing arts, and you, the patrons, pave the road to their artistic success through your presence and generosity. This community engagement is in keeping with the Conservatory of Music's mission: to provide high-quality professional performance education for gifted young musicians and set a superior standard for music performance worldwide.

This season also holds special meaning for me as I share with my wonderful colleague, Maestro Albert-George Schram, the conducting responsibilities of the Philharmonia, as well as joining my faculty in chamber music performances.

As the Conservatory continues to expand and excel, your active support, sponsorships, and direct contributions will ensure our place amongst the premier conservatories in the world.

Please join us for a wonderful season of great music!

A handwritten signature in black ink, which appears to read "Jon Robertson". The signature is fluid and cursive, with a large, stylized "J" and "R".

Dr. Jon Robertson
Dean

SUPPORTING the Conservatory

The Lynn University Conservatory of Music attracts some of the world's most talented young musicians. Here, these student-artists, who hail from more than a dozen countries, hone their skills and pursue their degrees in instrumental performance, preparing to join the world's leading symphony orchestras and most prestigious graduate music programs. More than 98 percent of Lynn University Conservatory of Music alumni establish careers in music performance following graduation.





To build upon our excellence, we need your help. You may support the Conservatory of Music by contributing to scholarships, the development of new programs or other student needs. Your gift may be designated for the following:

The Annual Fund – a gift to the Annual Fund can be designated for scholarships, various studios, special concerts or to the General Conservatory Fund.

Adopt-a-Student – You may select from the conservatory's promising young musicians and provide for his or her future through the Conservatory Scholarship Fund. You will enjoy the concert even more when your student performs. A gift of \$25,000 adopts a student for one year. A gift of \$100,000 pays for an education.

Estate Gift – an estate gift will provide for the conservatory in perpetuity. Your estate gift may be made as a gift of appreciated stock, real estate or cash. An estate gift is the ultimate way to provide for the future success of the Conservatory.

Contributions – you may make a tax-deductible contribution to the Conservatory Scholarship Fund when completing your ticket order; simply indicate your gift in the "contribution" line on the envelope enclosed on the last page. Your order and gift are included in one convenient payment. Your gift makes a tremendous difference to our students and the excellence of our programs.

Volunteering – help support the Conservatory of Music by becoming a volunteer. Contact the Ticket Office Manager at 561-237-9000 for more information.

Visit the university's Web site at www.lynn.edu and click on the "Support Lynn" option for opportunities to support Lynn University.

FRIENDS

of the Conservatory

One of the leading conservatories within a university environment, Lynn's Conservatory of Music admits a highly select group of gifted music students who pursue rigorous performance training in solo, chamber and orchestral music. For some students, however, meeting the costs associated with a first-rate music performance education can be highly challenging. And beyond regular operating expenses, the conservatory each year must fund additional activities such as student travel and hosting visiting conductors and artists.

That's why the work of the Friends of the Conservatory of Music is so important. **This dedicated group provides financial support for scholarships and other vital needs.** Since its establishment in 2003, the Friends of the Conservatory of Music has raised significant funds for the Conservatory through membership dues and special events—chief among them, the highly popular Family Holiday Concert.

Beyond outstanding music, members of the Friends of the Conservatory of Music also have the opportunity to enjoy the company of others who share their enthusiasm for the Conservatory and its mission. Members gather

throughout the year for membership meetings and an annual tea in November. Specific musical programs are provided by the faculty and students for these special events

Please join us in furthering excellence at the Conservatory of Music and transforming the lives of talented young musicians.

Four classes of membership are offered:

- **Life Member: \$1,000**
- **Benefactor: \$250**
- **Patron: \$100**
- **Friend: \$35**

Dues are fully tax-deductible. In addition, Life Members receive a plaque that visibly demonstrates their commitment to Lynn's Conservatory of Music.

We look forward to having you join our cause in helping these exceptional students. **For more information, please call 561-237-7766.**

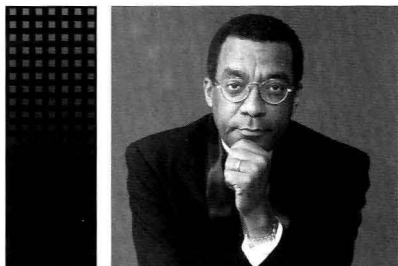
Thank you from all of us at the Friends of the Conservatory of Music as well as the current and future Conservatory of Music scholarship students.

ABOUT

our Lynn University Philharmonia Orchestra

The Lynn University Philharmonia sets the standard for university level symphonic training. The Lynn University Philharmonia is directed by Albert George Schram, former resident conductor of the Florida Philharmonic and resident conductor of the Columbus Symphony Orchestra. The Philharmonia was first formed in 1991 as the Harid String Orchestra with the founding of the Conservatory. It became a full symphony orchestra in 1993. As an integral part of the training of both graduate and undergraduate music students of Lynn University, the Philharmonia offers excellent orchestral training through the preparation and performance of orchestral repertoire and a minimum of six public performances per year. It has presented several new works through-

out its history and has always been enthusiastically received by the public and the press. Music directors of the Philharmonia have included such conductors as Markand Thakar and Arthur Weisberg, and many guest conductors such as David Lockington, Zeev Dorman, Joseph Silverstein, Claudio Jaffé, Sergiu Schwartz, and others. It has performed in such venues as the Lincoln Theater in Miami Beach, the Coral Springs City Center, the Spanish River Church in Boca Raton, and the Broward Center for the Performing Arts. Now in its 13th season as a full symphony orchestra, the Lynn University Philharmonia Orchestra continues to present high-quality concerts with a wide range of repertoire.



OUR DEAN

Jon Robertson

Maestro Jon Robertson enjoys a distinguished career, both as a pianist, conductor and academician. He was awarded full scholarship six consecutive years to The Juilliard School of Music, earning a B.M., M.S., and D.M.A. degrees in piano performance as a student of Beveridge Webster.

After completing a Master's Degree at Juilliard, he was appointed Chair of the Department of Music at Oakwood College in Huntsville, Alabama. In 1970, Robertson returned to The Juilliard as a Ford Foundation Scholar to complete his Doctorate of Musical Arts.

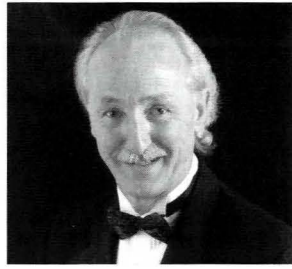
In 1972, Robertson became Chair of the Thayer Conservatory of Music at Atlantic Union College, in Massachusetts.

He became Conductor and Music Director of the Kristiansand Symphony Orchestra in Norway in 1979 and served until 1987.

In 1982 Maestro Robertson became the Conductor and Music Director of the Redlands Symphony Orchestra.

As guest conductor, Maestro Robertson has conducted orchestras nationally and internationally. Among others: the San Francisco Symphony at Stern Grove to critical acclaim, returning for their subscription series in Davies Hall; the Beijing Central Philharmonic in China; he is a regular guest conductor of the Cairo, Symphony Orchestra in Egypt and was the principal guest conductor of the Armenian Philharmonic Orchestra in Yerevan from 1995-1998. Maestro Robertson has also conducted the Bratislava Chamber Orchestra, at the Pianofest Austria at Bad Aussee, Austria, and most recently in South Africa, at the University of Stellenbosch International Festival.

Dr. Jon Robertson has just begun his tenure as Dean of the Lynn Conservatory of Music.



OUR CONDUCTOR

Albert-George Schram

A native of the Netherlands, Dr. Schram is resident staff conductor of the Columbus Symphony Orchestra, a principal guest conductor of the Charlotte Symphony Orchestra, and conductor of the Lynn University Conservatory of Music Philharmonia Orchestra. He was the resident conductor of the Florida Philharmonic. His longest tenure has been with the Columbus Symphony Orchestra, where he has worked in a variety of capacities since 1979.

Concurrently, Dr. Schram was music director and conductor of the Lubbock Symphony Orchestra from 1994-2000. During his tenure, the orchestra blossomed into the premier arts organization in West Texas. From 1990 to 1996, Dr. Schram served as resident conductor of the Louisville Symphony Orchestra. Three of the orchestra's subscription series have enjoyed exceptional growth under his artistic guidance.

Dr. Schram's recent foreign conducting engagements have included the KBS Symphony Orchestra (live, televised concerts), the Taegu Symphony Orchestra in Korea, and the Orchester der Allgemeinen Musikgesellschaft Luzern in Switzerland. He has made return appearances to his native Holland to conduct the Netherland Radio Orchestra and the Netherland Broadcast Orchestra.

In the United States, his recent and upcoming guest conducting appearances include the Florida Philharmonic, Dallas Symphony Orchestra, Tucson Symphony, Oklahoma City Philharmonic, Spokane Symphony, Louisville Orchestra, Dayton Philharmonic, Charlotte Symphony, Nashville Symphony, Shreveport Symphony, San Antonio Symphony, Ballet Metropolitan, and the Akron University Opera.

Dr. Schram's studies have been largely in the European tradition under the tutelage of Franco Ferrara, Rafael Kubelik, Abraham Kaplan, and Neeme Järvi. He has studied at the Conservatory of the Hague in the Netherlands, the universities of Calgary and Victoria, and the University of Washington where he received the Doctor of Musical Arts in conducting.





LYNN UNIVERSITY

Conservatory of Music

presents

LYNN UNIVERSITY

PHILHARMONIA ORCHESTRA #1

SYMPHONIC KNIGHTS SERIES

Presented by Bank of America

Albert-George Schram, artistic director and conductor
Nelson Hsieh, violin (Winner, 2005 Young Musicians
Competition for Strings)

Friday, October 7, 2005
7:30 p.m.

Spanish River Church
Boca Raton, Florida

*All proceeds from this concert will be donated to
Hurricane Katrina relief efforts. The prayers and
hopes of the Lynn University Community are with
all who are suffering.*

PROGRAM

Friday, October 7, 2005

Franz Joseph Haydn (1732-1809)

Symphony no. 94 ("Surprise") in G major

- I. Adagio -- Vivace assai
- II. Andante
- III. Menuet. Allegro molto -- Trio -- Menuet
- IV. Finale. Allegro di molto

Johannes Brahms (1833-1897)

Variations on a Theme by Joseph Haydn, op. 56a

I N T E R M I S S I O N

Henri Vieuxtemps (1820-1881)

Concerto no. 5 in A minor for violin and orchestra, op. 37

- I. Allegro non troppo
- II. Adagio
- III. Allegro con fuoco

Nelson Hsieh, violin (Winner, 2005 Young Musicians Competition for Strings)

Robert Schumann (1810-1856)

Symphony no. 4 in D minor, op. 120

- I. Ziemlich langsam -- Lebhaft
- II. Romanze (Ziemlich langsam)
- III. Scherzo (Lebhaft)
- IV. Langsam - Lebhaft - Schneller - Presto



NELSON HSIEH

At the age of 15, violinist Paishiun Nelson Hsieh is already a seasoned performer and a top prizewinner in numerous competitions. Nelson started playing the violin at the age of four and, in 1996, continued his studies with Lev Gurevich, when his family moved to Orlando, Florida.

Since 2003, Nelson has been studying with Lynn University Professor Sergiu Schwartz, and, consequently, he has been a steady prizewinner in music competitions, including winning the First Prize at the 2005 Young Musicians Competition for Strings at Lynn University, the 2005 Music Teachers National Association (MTNA) Finals in Seattle, the 2004 Senior High Concerto Competition of the New World Symphony, and a top prize at the 2005 National Society of Arts and Letters Violin Competition. In addition, Nelson has also been a prizewinner at all recent state, regional and national MTNA competi-

tions, at both junior and senior levels; the Young Artist Competition of the Bach Festival Society of Winter Park; the 2004 Stillman-Kelly Competition; the Florida State Music Teachers Association (FSMTA), where he placed first in consecutive years (1999-2002), both at regional and state levels; the 2003 Florida Federation of Music Clubs 66th Annual Junior Convention, where he won the prestigious Irene Muir Award; and he is also a three-time winner of the Concerto Competition of the Florida Youth Artist Orchestra (FYAO), where he also serves as concertmaster.

This summer, Nelson received standing ovations for his performances in the "Artists of Tomorrow" concert series at the Bowdoin International Music Festival, where he studied with Sergiu Schwartz. Nelson has also appeared as a soloist with the New World Symphony and has performed in concert series across Florida.

PROGRAM NOTES

Joseph Haydn (1732 - 1809) **Symphony No.94 in G Major "Surprise"**

Joseph Haydn is known as the 'father of the symphony'. Born in 1732 in the village of Rohrau, he was the son of a wheelwright. His early musical experience was in the choir of St. Stephen's Cathedral in Vienna at the age of eight, but as a young man he struggled for eight years of 'a miserable existence', as he was to later recall, as a freelance performer. In 1759, Haydn secured a position in the household of Count Morzin as director of music, and two years later secured an even better job when he entered the service of Prince Paul Anton Esterázy as deputy to the old Kapellmeister (Music Director) Gregor Werner. The Hungarian Esterhazy family had enormous estates – a palace, winter garden and marionette theater. Prince Paul Anton died in 1762 and was succeeded by his brother Prince Nikolaus, who spent lavish amounts of money on building the great palace of Esteráza, and on music, for which he had a passionate love. In 1766 Werner died, and Haydn assumed the many duties of Kapellmeister, including composing symphonies, operas and chamber music, directing performances, copying parts, settling disputes and tuning keyboard instruments.

Haydn remained in the employment of the Esterhazy family for the next 30 years. Although the Esterhazy estate was relatively isolated, Haydn gained increasing reputation in Europe by the publication and performance of his works. When Prince

Nicholas died in 1790, Haydn was no longer required to fulfill his commitments of Kapellmeister (although he retained the full salary of the position) and was able to accept an invitation to visit London organized by the impresario Johann Peter Salomon. In 1791, six new symphonies were to be provided for the subscription concerts at the Hanover Square Rooms in London. So successful was Haydn's visit that it lasted well over a year, and he was to return for a second visit to London in 1794.

Symphony No. 94 'The Surprise' was performed at a concert on 23rd March, 1792, the sixth of the new series, and proved to have an enduring popularity, both at its first performance and for audiences ever since. The first movement opens with a slow introduction, characteristic of Haydn's 'London' symphonies, followed by the main 'allegro' first movement with its rhythmic vitality. The well known C major slow movement provides the surprise in the symphony's title by sudden outbursts of sound, 'fortissimo', which interrupt the steady progress of the melody. The minuet is faster than is usual in this movement based on the medium tempo courtly minuet, and its trio, the contrasting inner section, has first violins and bassoon in octaves. The finale opens with a cheerful first subject, succeeded by a contrasting second subject, in a work which has appealed to audiences from Haydn's time to ours.

Program Notes Continued

Johannes Brahms (1833 - 1897)

Variations on a Theme of Haydn, Op. 56a

In 1853 Robert Schumann detected in the young Brahms "a man singled out to make articulate an ideal way of the highest expression of our time". Here indeed was the long awaited successor to Beethoven, but it was a claim which was difficult for Brahms to realize as the next major symphonic composer, so it was not until he was 40 that he wrote his first symphony. Throughout his life, he was highly critical of his own works, and the long period of compositional planning for a D minor symphony (the same key as Beethoven's last symphony which would have enabled him to assume the Beethoven 'mantle') was abandoned as a symphony, and reworked as the first piano concerto.

Brahms was born in Hamburg in 1833. His father was a musician, a double bass player, and his mother a seamstress some 17 years older than her husband. The family was poor, and as a boy Brahms, like Haydn, had to earn money however he could, in his case by playing the piano in dockside taverns for the entertainment of sailors. Nevertheless his talent brought him support, and teaching from Eduard Marxsen, to whom he later dedicated his B Flat Piano Concerto, although he claimed to have learned nothing from him. (Beethoven earlier said the same about his lessons from Haydn).

The greater part of Brahms' life was to be spent in Vienna, the city of Mozart, Beethoven and Schubert, where he finally settled in 1863. In Vienna he established a pattern of life that was to continue until his death in 1897. He appeared as a pianist, principally in his own compositions – he was the soloist in the first performance of his D minor piano concerto – and impressed the public with a series of compositions of strength, originality and technical perfection. By contrast with the new, looser musical forms of Liszt and Wagner, Brahms demonstrated a mastery of the traditional forms of music.

But it was not only the symphony that Brahms admired in the past and wanted to perpetuate in his own works. Through the librarian of the Vienna Gesellschaft der Musikfreunde (Society of the Friends of Music), Karl Ferdinand Pohl, Brahms discovered the Feldpartiten (outdoors music) of Haydn, written for wind band, the immediate source of the theme of Brahms's *Haydn Variations*. The theme on which the variations are based is an old pilgrims' hymn in honor of St Anthony, used by Haydn during the course of his employment in Bohemia as a musician in the house of Count Morzin. Brahms' Variations were written during the summer of 1873, spent at Tutzing on the Starhembergersee, near Munich. The work was first performed by the Vienna Philharmonic Orchestra in November of the same year. This set of variations is part of Brahms' interest in the form, to show his skill in varying orchestration and texture over a basic theme.

Program Notes Continued

The B flat major theme first appears in a straightforward chorale-like texture, scored for wind over pizzicato cellos and double basses. In the first variation the violins embellish the theme, the orchestral texture darkened by double bassoon and timpani, leading to a flowing version of the melody, played first by the oboe, then the violins. The fourth variation returns to the minor key in a more melancholy mood, to which the fifth variation is in marked contrast, with its woodwind instruments in thirds. The sixth version of the theme is one of emphatic energy, dominated initially by the French horns, leading to a gently pastoral seventh variation and an eighth in which muted violas and cellos are joined by the other instruments in a mysteriously hushed minor appearance. After contrapuntal entries, the finale leads to an impressive restatement of the opening theme.

Robert Schumann (1810 - 1856)

Symphony No.4 in D Minor, Op. 120

Robert Schumann was born in Zwickau in 1810, the son of August Schumann, a bookseller, writer and publisher. Surrounded by books from early childhood, Schumann developed literary as well as musical talent. His Romantic imagination was fired by the writings of Jean Paul Richter, and his musical style developed distinct personas – the fiery Florestan and the dreamy Eusebeus. These voices were not restricted to his music, but were used as the ‘authors’ of his concert write-ups as a music critic and editor of the music journal *Neue Zeitschrift für Musik*.

Schumann studied at university in Leipzig and in Heidelberg, where, in the society of his friends, he was able to indulge his gifts as a musician and as a writer. After his father's death, he persuaded his mother in 1831 to allow him to leave the university and to study the piano with Friedrich Wieck, a well known teacher, whose daughter Clara was a brilliant pianist, and who Schumann was to marry in 1840 after nine years' bitter oppo-

sition from Wieck, who feared that the marriage would end her career.

After Schumann injured his hand, he was no longer able to continue his training as a professional pianist (which would also have put him in a position of rivalry with Clara), and concentrated on composition and writing for the *Neue Zeitschrift für Musik*. In 1839, the year before his marriage to Clara, Schumann heard Mendelssohn conduct Schubert's ‘Great’ symphony, a work that had not yet been published. It provided the impetus for Schumann to embark on the first of his four symphonies.

The D minor symphony was originally written in 1841 after Schumann had completed his first symphony in B flat, but the composer withdrew it after its unsuccessful first performance. It would be another 10 years before Schumann would revise the score, adding new aspects of orchestration. The premiere of the revised version was in Düsseldorf on March 3, 1853, and the work was now numbered as his fourth symphony.

The movements are played continuously, and the work is written on a cyclical plan. Motifs from the first movement, such as the gliding eighth-note opening theme in the introduction and the strongly articulated figure at the beginning of the main fast section, return later in the work. Dramatic and powerful, the first movement leads directly into the second movement *Romanze*, a three-part form in A minor, the opening oboe theme characterized by yearning and melancholy. By contrast, the following scherzo is a strongly articulated movement in the key of the work, D minor, with two trios in B flat major, with flutes and clarinets in thirds with a lyrical string accompaniment. But instead of the opening returning one last time to close out the movement emphatically, the music dissolves away into a mysterious link to the finale. This is in D major, and balances the dramatic first movement by providing the work's energetic conclusion.



LYNN UNIVERSITY

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PHILHARMONIA ORCHESTRA #2

SYMPHONIC KNIGHTS SERIES

Presented by Bank of America

Individual sponsor: James and Bette Cumpton

Jon Robertson, guest conductor

Lisa Leonard, piano

David Cole, cello

Friday, November 4, 2005

7:30 p.m.

Spanish River Church
Boca Raton, Florida

PROGRAM

Friday, November 4, 2005

Joseph Curiale (b. 1955)

"Joy" from Awakening (Songs of the Earth)

Antonín Dvorák (1841-1904)

Concerto in B minor for violoncello and orchestra, op. 104

I. Allegro

II. Adagio, ma non troppo

III. Finale. Allegro moderato

David Cole, cello

I N T E R M I S S I O N

Piotr Ilyich Tchaikovsky (1840-1893)

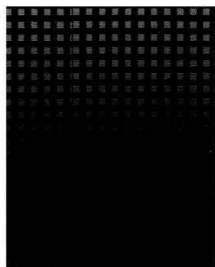
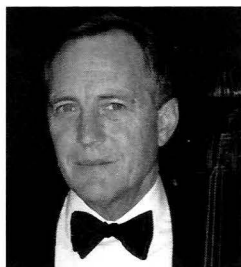
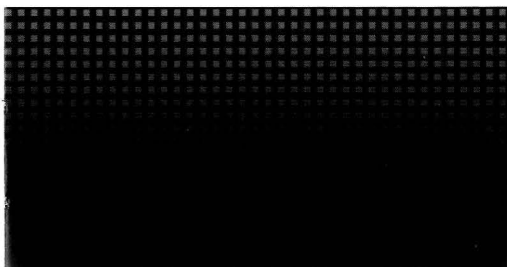
Symphony no. 4 in F minor, op. 36

I. Andante sostenuto -- Moderato con anima

II. Andantino in modo di canzona

III. Scherzo. Pizzicato ostinato -- Allegro

IV. Finale. Allegro con fuoco



DAVID COLE

David Cole is an artist who lets truth be his guide, who looks within for knowledge, and is inspired by the mysterious beauty of the Universe. Dedicated to the intentions of the composer while realizing the delicate balance between emotion and form, David creates an extraordinary concert experience.

He has twice been soloist with the Philadelphia Orchestra, the National Symphony in Washington, the orchestra in Nice, France, the Solisti L'Aquilani at Carnegie Hall, and more than 75 solo performances with the Abruzzo Symphony in Italy. He was awarded a Martha Baird Rockefeller grant after performing at Carnegie Hall, and recorded trios with famed pianist Rudolf Serkin and violinist Pina Carmirelli. David performed for Pablo Casals on the Bell Telephone Hour as part of a documentary on the Marlboro Festival, and has recorded piano trios for the Eurartist label with his violinist wife Carol and Dutch pianist Jeannette Koekkoek. David and Carol spent many years in Europe where they toured extensively, appearing as soloists and as members of chamber groups and symphony orchestras.

David is a fourth generation musician. His great grandfather and grandfather were violinists, and his father, Orlando, is famed cellist of the Curtis String Quartet and teacher at the Curtis Institute. David began cello study at four years old with Metta Watts, continuing with his father, Leonard Rose and Zara Nelsova until graduating from the Curtis Institute in 1967. He participated in the Pablo Casals master classes during two summers at Marlboro, and performed and recorded with

the orchestra conducted by Casals. David also participated in a Jeuness Musical in Yugoslavia and in the Aspen and Tanglewood music festivals.

Cole's musical experience includes playing as a member of many orchestras including La Scala in Milan, the Turin Radio Orchestra, the Vancouver Symphony, and , as principal cellist, with the New Jersey Symphony, the Florida Philharmonic, the Abruzzo Symphony, the Bethlehem Bach Festival Orchestra, the Solisti L'Aquilani, the Wilmington Symphony, the Florida Grand Opera, and the Pennsylvania Ballet orchestra.

David's love for classical music and his belief in its power as a living art form, have inspired him not only to strive for the highest standards in cello playing, but to devote himself to passing on the knowledge handed down to him by great artists of the past. As a teacher, David began as a teenager at the New School of Music in Philadelphia, continuing at the Istituzione Sinfonica D'Abruzzo, Italy. Over the past decade he has been teaching at the New World School of the Arts in Miami and the Dreyfoos School of the Arts in West Palm Beach. This year he has begun working with the cello class at Lynn University in Boca Raton. During the summer he teaches, performs and gives master classes at Indiana University.

David and Carol have a daughter studying biology at F.I.U. and a violin-making son in Minneapolis with his Lithuanian wife and one-year-old daughter.

PROGRAM NOTES

Antonín Dvorák (1841 - 1904) **Cello Concerto in B Minor, Op. 104**

Dvorák was the son of a Czech inn keeper and spent his early years as a musician playing the viola, for a time under Smetana at the Czech National Theatre. By 1873, the year of his marriage to a singer in the chorus of the National Theatre, he was able to leave the orchestra in order to devote more time to composition. He achieved further financial security from a government award given on the recommendation of Brahms and the Vienna music critic Hanslick. Although Dvorák, as a Bohemian, was to meet some hostility in Vienna, he established an international reputation as a composer over the following years, particularly in London. In 1892 he accepted the position of director of the new National Conservatory in New York, although he was deeply homesick for his native Bohemia.

Dvorák wrote his *B minor Cello Concerto* in America during the winter months of his new contract, at the request of his colleague in Prague, the cellist Hanus Wihan. The composer's friendship with Wihan extended over many years, and Dvorak had first drafted a cello concerto some 30 years before. Then in 1891 he wrote three single movement cello works for Wihan. The first sketches for the concerto date from November 1894 and the work was completed in February 1895. The first performance of the concerto took place at the Queen's Hall in London on 19th March 1896, strangely enough not with the dedicatee Wihan playing the solo part but the English-born cellist Leo Stern. Wihan first performed the concerto in public three years later, although he had in fact been

the first to play through the work with the composer in the previous August. In June, after his return from America, the composer had rewritten the ending of the work. There may have been a personal subtext to this altered ending. As well as his homesickness, Dvorak's sister-in-law Josefina Kaunitova, who was the love of his life, became very ill. Shortly after his return home, Josefina died, and the altered ending includes references to the two previous movements, especially the slow movement.

The first movement of the concerto opens with an orchestral exposition, the first theme, played with the dark, woody sound of clarinets in A, being a short, dotted, double-sided motif which is the basis of the first movement. The cello's first entry is a version of this motif, but played freely. The writing for the solo instrument is richly varied, using both passage work at the top of the instrument's range and its beautiful lyrical qualities for the movement's second theme in D major. Dvorak reserves the full orchestra for transition and closing sections, by contrast with the more reduced scoring which shows off to maximum effect the varied colors of the solo instrument.

Like the first movement, the slow movement opens with clarinets in A, but the mood is very different, an instrumental song in G major, as if reminiscent of spring days, the theme then taken over by the cello. The finale returns to B minor and is pulsed like a march in the cellos and basses. The cello announces the solo theme, phrased in clear four-bar units. When the cello returns with this theme, he explores its full potential, like an actor who reveals

By Dr. Barbara Barry, Head of Musicology

the moods of his or her character- inward, playful, dramatic. The last section turns to B major, first mysterious, then the opening motif re-emerges to confirm its last appearance in this most expressive Romantic cello concerto.

Pyotr Il'yich Tchaikovsky (1840 - 1893) Symphony No. 4 in F Minor, Op. 36

Born in Kamsko-Votkinsk in 1840, the second son of a mining engineer, Tchaikovsky had his early education, in music as in everything else, at home, under the care of his mother and of a beloved governess. From the age of 10 he was a pupil at the School of Jurisprudence in St. Petersburg, completing his course there in 1859 with the intention of finding employment in the Ministry of Justice.

Instead of working in government, Tchaikovsky's path lay in music through the timely founding of the new Conservatory of Music in St. Petersburg under Anton Rubinstein, where he studied as a full-time student from 1863. In 1865 he moved to Moscow as a member of the staff of the new Conservatory established by Anton Rubinstein's brother Nikolas. Tchaikovsky's nervous and morbid temperament was complicated by homosexuality. In May 1877 he tried to stabilize his life by marrying, but the marriage was disastrous and short-lived. Tchaikovsky tried to commit suicide after three months, and in order to recover his health he moved to Europe. In October of the same year, a wealthy widow, Nadezhda von Meck, who had previously given the composer small commissions, now settled an allowance on him, so providing him effectively with financial security. They established an intense correspon-

dence but, by mutual agreement, never met.

Tchaikovsky started work on the 4th symphony in the winter of 1876-7, but it was interrupted by the shattering aftermath of his marriage. Although little given to verbalizing the events of his life, he saw the events of the marriage and the support, financial and emotional, of Mme. von Meck, as the hand of fate. He described the opening of his 4th as the work's essence: "Fate, that ominous power, before which nothing remains but submission and vain lamentation." The first movement introduction opens with a horn fanfare opening, with dramatic punctuations. This is followed, at the beginning of the fast main section, by a long melody in the violins, a movement constructed on a large scale.

The second movement, Tchaikovsky suggests, shows the sad weariness of evening, in which past happiness may be remembered and past trouble, a sense of bitter sweetness, epitomized in the opening oboe melody. It is an Andantino in modo di canzona (medium slow tempo in the mode of a song), based on a long-breathed oboe melody, which is inflected with Russian melodic color, the melody then taken up by the cellos. The Scherzo is entirely pizzicato (plucked) strings, the trio central section joined by wind and horns, followed by the return of the pizzicato strings. The last movement contains brilliant writing for strings and winds with a substantial part for timpani. Like his ballet scores in its drama and color, the finale provides the work with a triumphant end.





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Friday, December 2, 2005
7:30 p.m.

Spanish River Church
Boca Raton, Florida

PROGRAM

Friday, December 2, 2005

Ludwig van Beethoven (1770-1827)

Overture from Egmont, op. 84

Ludwig van Beethoven (1770-1827)

Concerto no. 3 in C minor for piano and orchestra, op. 37

I. Allegro con brio

II. Largo

III. Rondo. Allegro

Roberta Rust, piano

I N T E R M I S S I O N

Ludwig van Beethoven (1770-1827)

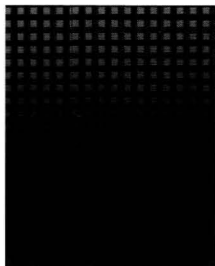
Symphony no. 3 ("Eroica") in E-flat major, op. 55

I. Allegro con brio

II. Marcia funebre. Adagio assai

III. Scherzo. Allegro vivace

IV. Finale. Allegro molto



ROBERTA RUST

Roberta Rust has inspired audiences and captivated critics on four continents. Born in Texas, she began her concert career as soloist with the Houston Symphony Orchestra at age 16 playing the Saint-Saens Second Concerto and has since appeared with numerous orchestras including the New World Symphony, Symphony of the Americas, Boca Raton Philharmonic Symphonia, and orchestras in Brazil, Peru, and the Dominican Republic. In 2006 she is engaged for multiple performances of the Tchaikovsky First Concerto with the New Philharmonic. As an outstanding chamber musician, she has played with the Lark and Ying String Quartets, members of the Empire Brass Quintet, and as duo-pianist with her husband, Phillip Evans.

The artist's wide and eclectic repertoire is reflected in her concert programming and recordings. Her acclaimed compact discs include Franz Joseph Haydn (Centaur Records), Piano Music of Villa-Lobos (Centaur Records, www.centaurrecords.com), and Three American Premieres and the Prokofieff Sonata No. 6 (Protone Records).

Following her New York debut, Pulitzer-Prize winning music critic Tim Page wrote in The New York Times: "Roberta Rust is a powerhouse of a pianist—one who combines an almost frightening fervor and intensity with impeccable technique and spartan control." Rust served as Artistic Ambassador for the

United States and has been the recipient of a major grant from the National Endowment for the Arts. She was awarded additional grants and prizes from the Organization of American States, National Society of Arts and Letters, and International Concours de Fortepiano in Paris. The Miami Herald described her as follows: "There was tremendous bravura, sweep and power...Here was a virtuosa".

Dr. Roberta Rust serves as Artist Faculty—Piano and Professor of Music at the Conservatory of Music at Lynn University in Boca Raton, Florida (www.lynn.edu/music). Rust studied at the Peabody Conservatory, graduated summa cum laude from the University of Texas at Austin, and received performer's certificates in piano and German Lieder from the Mozarteum in Salzburg, Austria. She earned her master's degree at the Manhattan School of Music and her doctorate at the University of Miami. Her teachers have included John Perry, Ivan Davis, Artur Balsam, and Phillip Evans.

Dr. Rust gives master classes internationally, serves frequently as an adjudicator for piano competitions, and has written articles for publications including Clavier Magazine. Recently she was a guest at the Chautauqua Institution. She has also taught at Florida International University in Miami and the Harid Conservatory.

PROGRAM NOTES

Beethoven Concert: "Egmont" Overture; 'Eroica' Symphony; 3rd Piano Concerto

The three works in the concert all date from Beethoven's middle period. The brilliant success of his early years in Vienna, where he had come in 1792 at 22, to make his name as a pianist and composer, much as Mozart had done, were overshadowed by the end of the decade by increasing difficulty in hearing, especially high overtones. After many visits to doctors, who prescribed drinking mineral water and a vegetarian diet but did nothing to improve his deteriorating hearing, Beethoven, full of anxiety about its effect on his performance career and his growing inability to talk to people in public, left Vienna in the summer of 1802. In the village of Heiligenstadt, he wrote an open letter, ostensibly to his brother Carl, but more a document which chronicles his depression, the loss of his 'most noble faculty' and its effect on his life, and that he had to flee from people because he could not say "I am deaf."

But the second part of the 'Heiligenstadt Testament' has a different tone and tells a different story. If he could not hear with his outer hearing, Beethoven could nevertheless focus on his inner hearing. In a moving description, he records that he has a higher calling, to dedicate himself to his art, to his composing – a strength of purpose which was to release a large group of works, astonishing for their energy, creativity, scope and innovation. The 'Eroica' symphony, no. 3 in E flat major, in 1803 opens the middle period, which lasts until about 1815. The middle period contains not only

the symphonies 3 to 8, the 'Egmont' overture and the third, fourth and fifth piano concertos, but also the violin concerto, the 'Razoumovsky' string quartets, many of the great middle period piano sonatas and the opera 'Fidelio'.

Beethoven was at best ambivalent about the new Romantic idea of program music, in which orchestral music depicts a story, play or poem. However, the 'Egmont' story of heroism, based on Goethe's realization of the story, was central to Beethoven's own vision of artistic meaning at this point in his life – of conflict and individual determination. The F minor key with its 'clenched fist' opening to the overture followed by the surging power of the main movement is eloquent realization of Beethoven's sense of energy and purpose, with a new command of dynamic contrast and scope.

The 'Eroica' symphony was Beethoven's largest and longest work to date, and was to be longer than any of his other symphonies until the 9th symphony in 1824. He retains the four movement form of Haydn and Mozart, but this is music that has moved out of the courtly ambiance into a brave new, post Revolutionary world. The opening, similar to 'Egmont,' is marked by a strong gesture – here two peremptory chords, followed by the main theme in the cellos. The center of this long movement is marked by a dramatic section of dissonance and dislocation, followed by a striking new theme. The second movement is a funeral march 'to the memory of a dead hero'. It is in three sections – the dark, brooding C minor opening, with the thud as if earth is being shoveled onto a grave;

By Dr. Barbara Barry, Head of Musicology

the lightening of the middle section in C major; and the return of C minor, Beethoven's most characteristic key for conflict. The third movement is no longer a minuet, but a speeded up triple-time movement, a scherzo, with Beethoven's brusque, off-beat rhythmic accents. The finale opens with an abrupt scurrying in the strings, followed by a quirky theme in the lower strings. This turns out to be the bass of the finale melody, on which Beethoven builds the set of variations that crown this magnificent work.

Although Beethoven had lost much of his hearing, he nevertheless played the solo part in the first performance of his third piano concerto in C minor, another work which shows conflict and drama. Beethoven had been deeply affected by a performance of Mozart's C minor piano concerto, but while Mozart had brought out the plangent quality of C minor, Beethoven emphasized in the outer movements the dramatic qualities of the key, through opposition between the piano and orchestra in the opening of the first movement, and by the contrast of this dramatic material with the lyrical second subject in the key of E flat major. The middle movement is an inward, lyrical meditation which sets off the two dramatic outer movements. Beethoven increased the range of the piano to use both the upper and lower registers and brings into play striking contrasts and a superb resolution.

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UPCOMING SPECIAL EVENTS

October 19, Wednesday

The Excalibur Society holds its annual **Membership High Tea**, 3-5 p.m. in the Henke Room. Call 561-237-7911.

November 7, Monday

The **14th Annual Frank A. Robino Jr. Golf Classic**, a full day of golf, food, prizes and entertainment, with flights starting at 8 a.m. and 1 p.m., is held at Boca Raton Country Club. Fee: individual, \$200; Foursome, \$800. Call 561-237-7766.

November 9, Wednesday

Friends of the Conservatory of Music Membership Tea, with guest speaker, Maestro Albert-George Schram on the education of young musicians and featuring students representing the cello, piano, violin and clarinet. 2 p.m., Amarnick-Goldstein Concert Hall. 561-237-7766

November 10, Thursday

Spotlight On... seminar features a close-up interview with Broadway actors, Elizabeth Ashley and Michael Hayden, moderated by Jan McArt, Jack Zink and Wayne Rudisell, 2-4 p.m., Amarnick-Goldstein Concert Hall on campus. Tickets: \$20. Call 561-237-7500.

November 11, Friday

Libby Dodson's Live at Lynn Season Premier and After Theatre Soirée. Includes performance of "Love Letters," starring Elizabeth Ashley and Michael Hayden, and a wine and cheese reception with the actors. Tickets: \$100. Additional showtimes: Saturday, Nov. 12, 2 and 8 p.m.; Sunday, 2 p.m., Amarnick-Goldstein Concert Hall on campus. Tickets: \$35. Call 561-237-7500.

December 7, Wednesday

The Excalibur Society hosts its 13th Annual Holiday Extravaganza, featuring 20 upscale vendors for pre-holiday shopping. Shopping begins at 10 a.m., followed by a sumptuous lunch and runway fashion show presented by ETOILE, at Boca West Country Club. Tickets: \$75. Call 561-237-7750.

January 21, Saturday

Libby Dodson's Live at Lynn series presents "Tea with Golda Meir," starring Joan Wolfberg in an interactive one-woman show, 2 and 8 p.m., Amarnick-Goldstein Concert Hall on campus. Tickets: \$35. Call 561-237-7500.



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